

山
水
家
园

墨
影

INK PAINTING RHYME LANDSCAPE HOME

CHEN DAZHI

To quote a paragraph on Guilin's scenery from the textbook, "the mountains surround the river, the river reflects the mountains, together with the cloud and mist in the sky, the green trees and the red flowers in the mountain, the bamboo rafts on the river, and the villages on the bank, all makes you feel that this is a picture scroll, rolling on and on, for many years that have gone, and for many years that will come."

中国摄影出版社

CHEN DAZHI

陈大



Photographic Works

INK PAINTING RHYME LANDSCAPE HOME

CHEN DAZHI

图书在版编目 (C I P) 数据

白桦·胡杨 / 陈大志著. -- 北京: 中国摄影出版社, 2015.9

(墨影)

ISBN 978-7-5179-0364-2

I. ①白… II. ①陈… III. ①黑白摄影-摄影集-中国-现代 IV. ①J421

中国版本图书馆 CIP 数据核字 (2015) 第 236250 号

书 名: 墨影

作 者: 陈大志

责任编辑: 魏长水

装帧设计: 张左贤

翻 译: 宋文虎

出 版: 中国摄影出版社

地 址: 北京东城区东四十二条 48 号 邮编: 100007

发 行 部: 010-65136125 65280977

网 址: www.cpph.com

制 版: 北京今日新雅彩印制版技术有限公司

印 刷: 北京永诚印刷有限公司

开 本: 1/12

纸张规格: 787mm × 1092mm

印 张: 24

版 次: 2015 年 10 月第 1 版

印 次: 2015 年 10 月第 1 次印刷

印 数: 1—1000 套

I S B N 978 - 7 - 5179 - 0364 - 2

定 价: 680.00 元 (两册)

版权所有 侵权必究



INK PAINTING RHYME LANDSCAPE HOME

CHEN DAZHI

Preparation was going smoothly with my collection of Guilin photos, except this preface, because, compared with the famous quote "Guilin's scenery is best among all under heaven", all and every other words sound mediocre. Luckily we still have photography to talk about, and photos work well to express our ideas.

提笔给自己在桂林拍摄的作品集写序, 迟疑再三,
总觉得“桂林山水甲天下”一句话已然说尽, 别的文字反倒都显苍白了。
好在今天我们有摄影艺术, 可以用影像来诠释文字。









一九六六年出生，中国山东省荣成市人。南京理工大学工学学士、中国人民大学新闻硕士。热爱中国古典哲学，热爱太极拳。认为在哲学、文化、艺术、医学、体育等领域，中西结合才更加完整，更有生命力。

中国摄影家协会会员、北京摄影艺术协会会员。作品曾在《中国摄影报》、《中国摄影》《数码摄影》、《摄影世界》等专业报刊发表。

二〇一三年六月在中国台北举办「墨影画韵——陈大志水墨摄影作品展」，独创的水墨摄影技法被台北摄影艺术界称为继郎静山之后又一位将中国画意摄影发挥到极致的摄影家。

作品《山外有山》及《云山缥缈》在展出期间即被观展者订购收藏。

二〇一三年十月，在法国巴黎新华影廊举办「墨影画韵——陈大志水墨摄影作品展」，作品《遗世独立》等在展出期间即被观展者订购收藏。

二〇一四年十月在中国美术馆举办「墨影画韵——陈大志摄影作品展」，并举办同名研讨会。陈大志独创的水墨摄影技法引起专家和观众的极大反响和好评。

二〇一五年四月在日本东京举办展览，作品《牧场冬晨》被日本前首相鸠山由纪夫收藏。

二〇一五年八月，《墨影画韵》个人画册获第六届大理国际影会「金翅鸟」提名奖和「金翅鸟」最高奖。

陈大志

Chen Dazhi was born in 1966, in Shandong Province, China. He got his master degree in journalism from Renmin University of China. A big fan of classical Chinese philosophy and Taijiquan (a kind of traditional Chinese martial art), Mr. Chen believes that philosophies, cultures, arts, medical sciences, and sports from western and eastern sides should be united in order to become complete and dynamic.

Mr. Chen is a member of China Photographers Association. He is also a member of Beijing Photographic Fine Art Association. His photographs have been published by professional publications such as China Photo Press. In June 2013, Mr. Chen successfully presented his solo exhibition "The World under Ink and Shade: Photographs in Chinese Ink and Wash Painting Style" in Taipei, China. His creative photographic techniques embedded with Chinese ink and wash painting approaches have earned him the reputation that he is the photographer who has, after Mr. Lang Jingshan, pushed Chinese pictorial photography to its extreme. His works "Mountains beyond Mountains" and "Mountains Behind Clouds" were collected by visitors during the exhibition.

In October 2013, Mr. Chen Dazhi successfully delivered his solo exhibition "The World under Ink and Shade: Photographs in Chinese Ink and Wash Painting Style" in Xinhua Gallery, Paris. The photograph "Away, Along" was collected by a visitor during the exhibition.

In October 2014, the World Under Ink and Shades - Chen Dazhi Photographs was presented to the public in the National Art Museum of China. In parallel to the exhibition was hosted a forum, where enthusiastic discussions were held among experts and visitors about Mr. Chen's unique photography.

In April 2015, an exhibition of Mr. Chen's photographic works was held in Tokyo, Japan. The Winter Morning on the Ranch was collected by Japan's former Prime Ministry Yukio Hatoyama.

In August 2015, his album the World Under Ink and Shade was nominated and won the noble award of Redpoll in the 6th Dali International Photography Exhibition.

Chen Dazhi



那种黑与白、阴与阳相和、相合的过程，在『和』中融合了一切对立的色彩，『和』也是中国哲学的最高原则，在这一原则引导下，它揭开了现象世界华丽的表象，呈现出那种神秘、深沉、清秀的黑白之美，展现了一个宁静、纯粹的大地，也是纯粹的精神世界。也是佛教经典中论及的『无色界』，是对一切『欲界』、『色界』的超越，是超越于尘世之外的精神存在。只有空、寂、明，人才获得的一个自由的生命。水墨精神，就是以黑白、阴阳，在『和』的原则下去创化一个纯粹的精神世界。

陈大志正是用他那追光摄影的镜头，尽显了有情有调有声的生命情调。充分呈现出中国人的含蓄、内在的性格特征和精神世界。在他作品中最大的特点是水墨画中所讲究的『空灵』。过去油画面面都是满满的，中国画讲究空白，林散之先生说：『白，处理好了，你的字、画就好了。』这些『空白』不是真空，是『气』的运转流动，是古人所强调的『气韵生动』，这是生命的律动，这也许与西方宇宙观不同。古代希腊人心里反映的世界是一个圆满、和谐的、秩序井然的宇宙，文艺复兴以来，张扬着人的力量，西方文明的心灵的符号是『向着无尽的宇宙作无止境的奋勉』。与天斗，与自然斗。中国绘画表现的精神却是『天人合一』，人与这无限的自然，太空浑然融化，人因为顺着自然的法则『道』，沉落在宇宙无限的悠渺的太空中，感受在这宇宙深处是无形无色的虚空，这就是老庄所说的『道』、『自然』、『虚无』，儒家所说的『天』。万象皆从空虚中来，向空虚中去。这虚空是万物的源泉，万动的根本，生生不已的创造力。我们从陈大志的摄影作品的空白中能感受到宇宙中灵气的往来和搏动的生命节奏。

其次，他画面构成新颖独到。古人讲『经营位置』画之总要。他那多变的构图，使展览在黑白浑朴、素雅、沉静的总色调中波澜起伏充满勃勃生机。他常常跳出全景式的取景，有意识地突现了画面主题。他的《树影》不取全景，只截取局部，那细柔的妖娆，粗壮的强悍，呈现了多姿多采的生命情调；《牧场》散落在雪原的棵棵小树与围牧的成块状的围圈，形成了点、线、块面的交响曲；《漓江山水》完全成了水墨画中变化无穷的墨韵；最精彩是《梯田》，简直是挥洒自如的线的舞蹈，其中有铿锵有力的劲歌热舞，有婀娜多姿的轻歌曼舞，这是一幅幅别具意味的抽象绘画，是美仑美奂的神曲，令人回味无穷。

陈大志的作品，运用摄影新技术所创作的摄影作品，出色地张扬着中国的水墨精神，又具有现代性的特色，创造出了陈大志摄影艺术的独特的美学品格。

陶咏白

中国艺术研究院研究员

二〇一四年十月

陈大志摄影中水墨精神

陶咏白

摄影与绘画是姐妹艺术，都是一种视觉艺术，又都是舶来品。

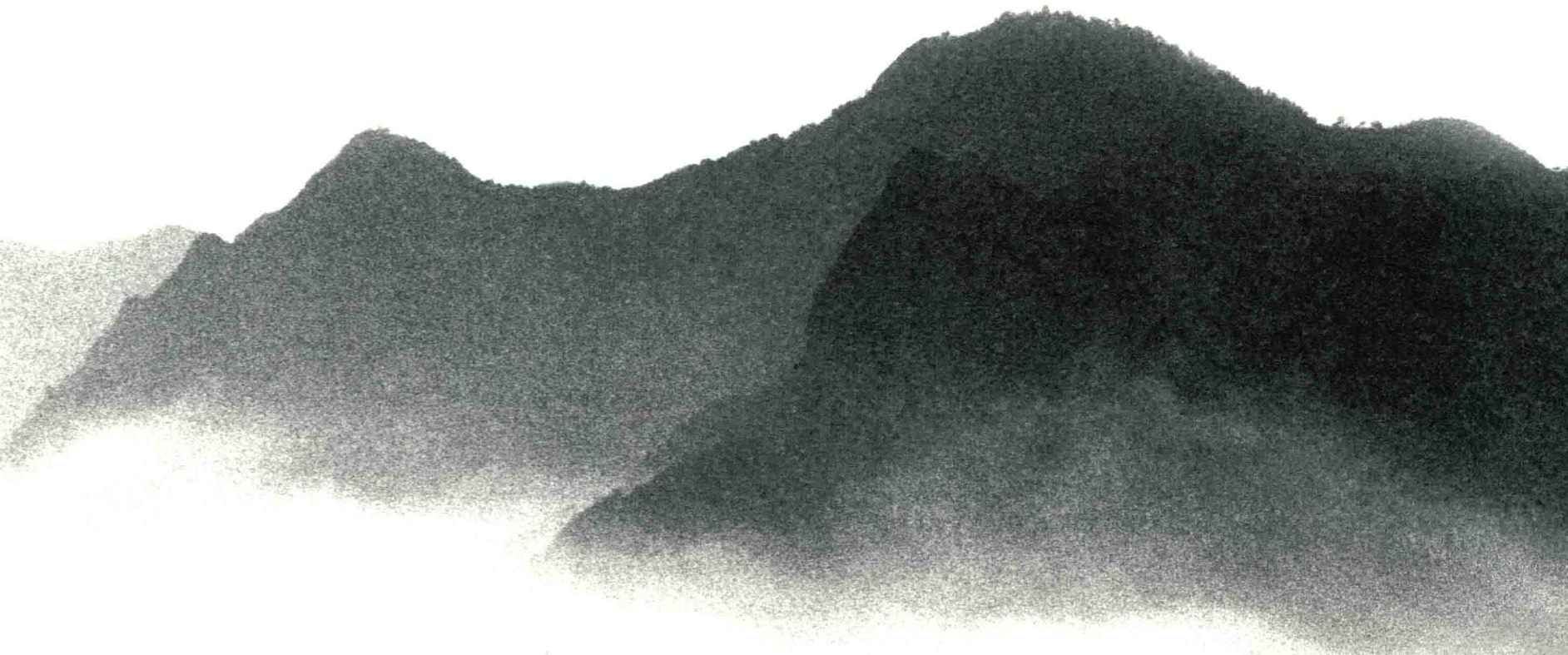
西画传入中国五百年来，摄影传入中国大概有一百多年吧。在无照相术的年代，绘画记录了一个个时代的风土人情，形象化地记录了历史文化的演进。但在中国，士大夫们并不把西画看作是艺术作品。明朝利玛窦，携圣母圣子像来中国，一帮中国的文人，如邹一桂说：「与生人不殊」「笔法全无，虽工亦匠，故不入画品。」他们惊奇西画的精细逼真，但又瞧不起它的「匠气」，并不把它们视为艺术品。所以西画传到中国二百年，也没有进入中国文化的母体，直到「五四」新文化运动，一批志在救国的青年画家，李叔同、李铁夫、李毅士、冯刚百等及后进的徐悲鸿、林风眠等才把西画引进国土，生根发芽，才有了今天的百花盛开的局面。

摄影的出现也促使持续几百年的油画历史改道，印象派利用光的原理，表现了物体在条件色彩中的丰富多彩的生动性。而后期印象派则放弃了对物象的客观表述，追求画家自身的主观表现，艺术家的创作由外向内的转化，由此诞生了野兽派、立体派、抽象派等现代流派，不断演绎着现代主义艺术的进程。

中国由于历史的原因，一度远离了世界艺术发展的轨道，到目前为止的主流艺术还徘徊在写实主义的思维模式中来鉴赏绘画作品。大多数老百姓的审美水平也停滞于追求「象」为标准。近三十年来国门开放，西方形式主义的主义和流派传入中土，写实主义一统天下的状况才有了改观。但对西方绘画的亦步亦趋的大儒主义，又引起了人们的警觉，有了文化自觉的艺术家，在中西文化的融合中寻找着新的出路。九十年代以来油画界向中国传统的写意精神回归，强调绘画中的主观性，追求「似与不似之间」、「神似胜于形似」的中国绘画写意精神，成为一股强劲的势头倡导「意象油画」。与西方绘画拉开距离。在对于绘画的美学品评中，绘画与摄影成了对头。要求绘画决不能画得象照片，更反对画照片，似乎成了当今品评绘画的最起码的美学标准。

反观摄影，倒在向绘画靠拢。照相，已不单是为了摄影留个影，来真实记录此时此刻的情景，现在追求艺术化的表现成为一种时尚，一种有品味的标志。

民国三、四十年代，郎静山先生的「集锦摄影」法，他的摄影向水墨画靠拢，为摄影开辟了一条新路。陈大志的黑白摄影，承袭了郎静山的路线走来的。陈大志摄影用新的技巧，拍出了充满了水墨精神的画面。水墨画的黑白两色，这种概念化的色彩代表了中国人的深沉的心理。这种对五颜六色的「视而不见」的方法，避开客观观察那下变万化的现象，而采取了一种相对永恒与稳定的色彩观念来代替色彩。也就是从客观「表述」进到了心里「表现」的阶段。这不是摆脱色彩简单的过程，而是中国的哲学与生命精神在绘画领域不断深化的过程，才形成了东方水墨精神。老庄反对绮丽的色彩追求朴素的美，老子「五色令人目盲」，孔子的「绘事后素」，都对水墨画产生有着深刻的渊源关系。



“Linear System “ and Chinese Landscape Paintings - the Photography of Mr. Chen Dazhi

It all started about a year ago, when I was taking part in the preparation for the opening ceremony of the 6th China International Photography Biennial in the National Art Museum of China. During one of the valuable breaks, I took a stroll around the museum and found one very interesting photographic exhibition. At my first glimpse, the works looked like photos, but a closer look revealed Chinese painting techniques uniquely available with brush strokes, such as outlining, dotting, texture stroking, and wash applying. When I was still wondering how it was produced, a gentleman approached me and started a casual talk. It turned out that he was the author, Mr. Chen Dazhi.

I remember asking him two questions: whether the works were out of films or digital camera, and whether compositing was applied in postproduction or superimposition was used. He told me that yes, it was taken with film, and no, there was no compositing or superimposition involved. Based on his answer, I tried to find out what kind of production process he had used, and made the initial conclusion that the black and white layers in the space had to be compressed in order to get the interrupted forms and the ink and wash painting styles. As for the strokes, I still needed some time figure it out. He basically okayed my way of analysis.

Afterwards, I could not help but thinking a lot about those photos and how they could possibly be produced. Half a year later, I met Mr. Chen Dazhi again, and through further discussion I got a clearer view of how importantly the creativity in his works mean.

First and foremost, his approach of creativity is more of the conception of the Chinese traditional painting in terms of aesthetics, but the observation point of the pictures still remains at the origin of the shooting, found along the focus perspective of a single photograph, meaning all the objects in the photo are facing towards “me”, and light is captured via the lens of a camera with fixed position. Therefore, his works maintain the space perspective and way of observation of a typical photograph, and no clues of composite photography or cavalier perspective could be found.

In the history of Chinese photography, generations of photographers tried different ways to inject elements of Chinese traditional paintings into their photos. During the 1920s and 1930s, two different methods were created, and the major difference was the way of observation.

One way of observation is via cavalier perspective, derived from the idea that man and nature should go together in a harmonized way. Mr. Lang Jingshan successfully made photos that were in line with the “six principles” of Chinese paintings and the conception of harmony between man and nature, by creating composite photographs with his image materials. His famous works include Scenic Lake and Hills, Taking Water at Dawn from the River, Mystery of the Moon, and Majestic Solitude. With the images taken with a camera, he very well followed the established principles of Correspondence to the Object, Suitability to Type, Division and Planning, Transmission by Copying in Chinese paintings when he was creating his composite pictures, and barely so with another one: Spirit Resonance. To put it in a more simple way, one of the challenges in composite photograph is the imagination of the artistic conception, and another one is the proportion, interaction, superior/subordinate relations, exposure and tone transitions among various subjects in the images during the darkroom photomontage. As a matter of fact, one of the six established principles in Chinese painting, the Bone Method, was not very well represented in Mr. Lang Jingshan’s composite photographs.

Another way of observation is focus perspective, or a “natural” view of life. If I remember correctly, famous works belonging to this school include A Shoulder-full of Wind and Snow by Lao Yanruo, Return by Ao Enhong, Camels, Taking Water, Fog by Zhang Yinquan. These photos, while highlighting the natural rhythm of life, were actually in line with the harmony between nature and man philosophy, because both of them have their origins from Taoism.

Great photographers of scenery photos at later ages, such as Zhang Yinquan, Wu Yinxian, Cheng Mo, Huang Xiang, Shao Du and Yuan Lianmin, also displayed strong elements of Chinese traditional paintings

in their photos taken in Huangshan Mountain, Li Jiang River, and Ou River. But all their photos were finished at one-stop exposure, and in a focus perspective way. They tried to capture the aesthetics of flowing clouds and misty mountains at the spot, and emphasize the Chinese ink and wash painting tones at the later printing. As for Mr. Chen Fuli's photography-painting works, they actually belong to another category - a joint work of photographer and painters.

The art photography of China after 1980, due to the popularity of color films and influence from Western photography, started to turn to the oil paintings effects, rich layers, and oily textures. For sure, the way of observation is focus perspective, and in the layout, the center-margin structure was deployed, meaning there should be center and focus point, as well as accompanies and bases. In 1990s, more photos of formalism started to emerge, emphasizing lines and colors. After 2000, to break the restraint of angle of view, aerial photography was becoming popular. Generally speaking, during the recent 30 years of development, traditional ink and wash paintings hardly made any new breakthroughs in photography.

Ansel Adam, a photographer well-known in Chinese photography world, formulated a zone system that divides an image into 11 zones of tonal values from the darkest value to the lightest. Photographers could visualize the subject values and their relationship to the exposure zones, measure the brightness range of different areas of the subject and relate the different values to one-stop exposure intervals or exposure values (EV). Filter lens can be used to make various levels of exposure correct. During later printing, water bath enhancement method will be applied in order to make sure that the two extreme areas with very high brightness ratios could get proper exposure, leading to a satisfactory result. His famous works Moonrise was produced this way.

In my personal point of view, Mr. Chen Dazhi sticks to the three fundamentals of photography: techniques, the site, and the heart.

Meanwhile, he has paid special attention to the Bone Method and its ways of expression. He made full use of the particulate and linear coating features of the film, highlighted linearity and achieved dotting, texture stroking, and outlining effects of a brush by compressing the layers during the early stage of shooting and several key proprietary steps during transition to digital format. He also applied wash effects by increasing the contrast. Breakthroughs were thereby made, though very difficult, in the Chinese traditional painting style photography. This method could be called, if I may, linear system, because, while what Adams wanted was the presentation of a natural scene with big depth and refined texture, Mr. Chen Dazhi is seeking to display the intangible prospect of Chinese landscape paintings; while Adams used "zone system" with small aperture, extended via multiple layers, Mr. Chen Dazhi is compressing layers, creating leaps, interruptions, and rendering ink and wash effects - a new step forward for Chinese traditional pictorial photography.

I am confident that, as Mr. Chen Dazhi is pressing ahead, his "linear system" will grow up and become stronger, with more outstanding works being created. His method will be recognized, accepted and applied by more people, as it is becoming a tradition after different creative modes being blended in.

Looking forward to his new works!

Li Shufeng, researcher, Chinese National Academy of Arts
vice chairman, Chinese Photographers Society
August, 2015, Beijing

